



IN SEARCH OF LOST TIME

A PIANO RECITAL WITH LIVE ELECTRONICS AND LIVE VIDEO, REMEMBERING MARCEL PROUST
JAN MICHIELS, JUAN PARRA CANCINO, ROEL VAN BERCKELAER & LISE BRUYNEEL



IN SEARCH OF LOST TIME OR ISOLT

JAN MICHIELS PIANO

JUAN PARRA CANCINO LIVE ELECTRONICS

ROEL VAN BERCKELAER SCENOGRAPHY

LISE BRUYNEEL LIVE VIDEO



In search of lost time is a **piano recital** and a **multidisciplinary evening** in one, about **Marcel Proust and the experience of time**. The pianist Jan Michiels plays a recital with many works from Proust's time (Debussy, Dupont) to which the composer Juan Parra Cancino responds with live electronics and Lise Bruyneel with live video projection on fabric, both in a mixture of early material and contemporary elements.

The **programme** of short piano pieces is built around composers from the time of Proust (Debussy, Dupont), but also around composers that Proust admired (Schumann, Wagner) and modern composers who fit well with Proust's oeuvre (Ligeti, Kurtág).

The **theme** of the concert is about perception of time, memory formation and the way in which memories are present in our lives today.

The various elements of the performance are combined with a **custom-made set** into a hybrid, yet coherent form.



LOOK AT THE TRAILER HERE >>>>>

LOOK AT THE LIVE RECORDING (ARCHIVE) HERE >>>>>> PASSWORD: ISOLT



UNE CATHÉDRALE ENGLOUTIE

Marcel Proust once wrote that his novel *À la recherche du temps perdu* (1913-1927) had something of a cathedral. This program erects a cathedral for listening to piano music, built upon poetic associative fundamentals.

Like the famous novel it features many characters, but its main narrators are two of Proust's contemporaries:

- **Claude Debussy** writing his *Préludes* between 1909 and 1913
- **Gabriel Dupont** writing his cycles *Les Heures Dolentes* (1903) and *La Maison dans les Dunes* (1910) from his sickbed (another analogy to Proust) – this great music harbinger in some ways the world of Debussy and really deserves to be heard more.

The program also consists of many voluntary and involuntary memories (**Couperin, Bach, Beethoven, Schumann**), of testimonies by contemporaries of the narrators (**Chausson, Busoni, Bartók**), and of connections with a more recent past through the work of master temporal illusionist **György Ligeti** (namely with his *Études*). Ligeti was very much influenced by the scientific environment of his time (for example by fractal theory). This program takes inspiration from a contemporary scientist: Carlo Rovelli. In his acclaimed *The Order of Time* (2018) he writes touchingly and with crystal-clarity about our illusory human time experience, an experience not really in accordance with the fundamental laws of (quantum)reality.

Here live electronics and live video enter the scene. With contemporary technology the concert hall will be transformed time and again into a unique environment in which diverse memories of sound and image surface, overlap, and disappear. The mysterious gaps in Proust's time experience will be heard and seen.

This program could be given the subtitle *Une Cathédrale Engloutie* (quoting Proust and Debussy).



PROGRAMME

(...Du côté de chez Swann...)

Der Dichter spricht --- R. Schumann
Désordre --- G. Ligeti
Les barricades mystérieuses --- F. Couperin (B. Bartók)
Danseuses de Delphes --- C. Debussy
Wachet auf, ruft uns die Stimme --- J.S. Bach (F. Busoni)
Le soir tombe dans la chambre --- G. Dupont

(...À l'ombre des jeunes filles en fleurs...)

Voiles --- C. Debussy
En suspens --- G. Ligeti
(Intermède --- E. Chausson)
Ce qu'a vu le vent d'ouest --- C. Debussy
Hommage à G. Kurtág/L. Nono --- Menschen wie Blumen/
Ascolta ...

(...Le côté de Guermantes...)

(Intermède --- E. Chausson)
Des pas sur la neige --- C. Debussy
Une amie est venue avec des fleurs --- G. Dupont

(...Sodome et Gomorrhe...)

Der Zauberlehrling --- G. Ligeti
Général Lavine – eccentric --- C. Debussy
Traumeswirren --- R. Schumann

(...La Prisonnière...)

Isoldens Liebestod --- R. Wagner (F. Liszt)
(ascolta ... Menschen wie Blumen)

(...Albertine disparue...)

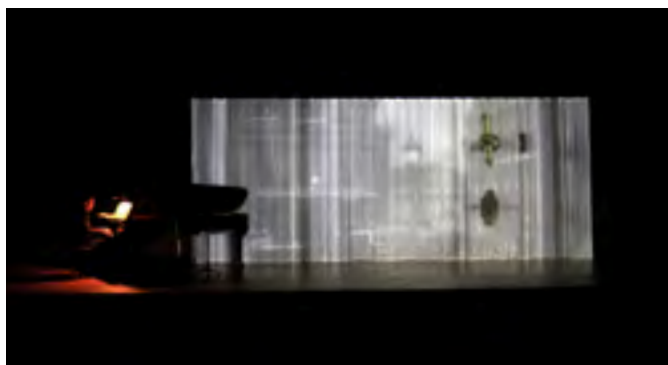
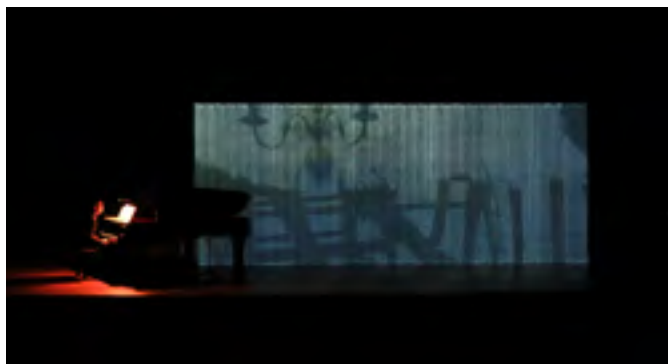
Klänge der Nacht --- B. Bartók
Kind im Einschlummern --- R. Schumann
Automne à Varsovie --- G. Ligeti

(...Le Temps retrouvé...)

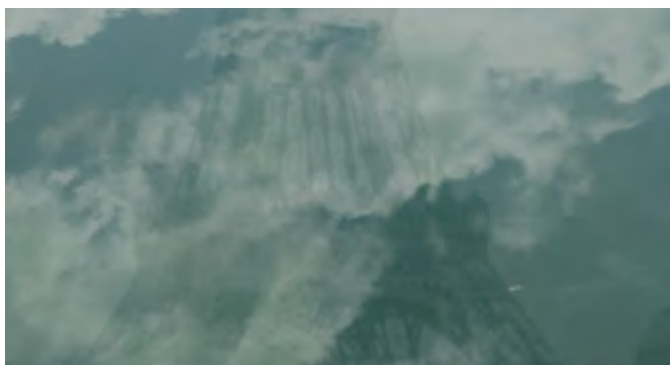
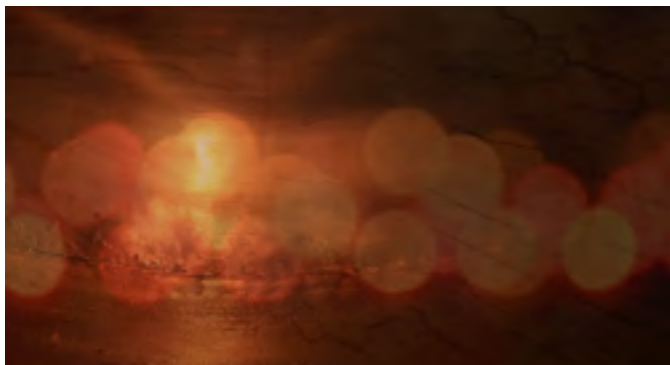
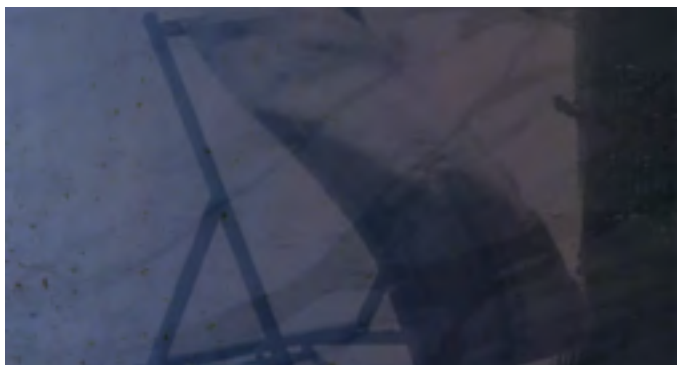
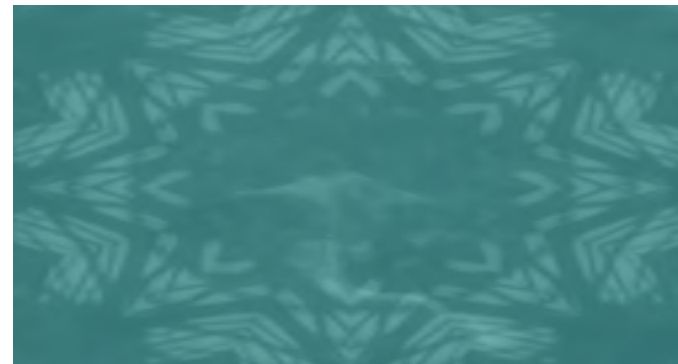
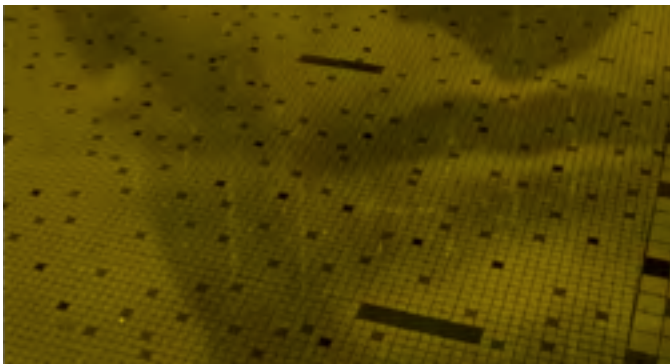
Bagatelle opus 126,1 --- L.v. Beethoven
Nun komm der Heiden Heiland --- J.S. Bach (F. Busoni)
Nuit blanche (Hallucinations) --- G. Dupont
La Cathédrale engloutie --- C. Debussy [Debussy plays...]
Arc-en-ciel --- G. Ligeti

IMAGES

Antwerp, De Singel, 05.02.2022



VIDEO STILLS



BIOGRAPHIES

Since being a laureate in the Brussels Queen Elizabeth competition 1991 **JAN MICHIELS** has been known for his very personal and multi-layered approach to the piano repertoire, combining old and new in always changing perspectives. Numerous recordings testify his activity - to quote a few, 'Lost in Venice with Prometheus', 'The War of the Romantics' or 'Slavic Soul' (all published by Fuga Libera) contain music from Bach till today seen from the position of a performer composing his programs through a continuous dialogue with living music history. Jan Michiels worked indeed closely with composers such as a.o. G.Kurtág, H.Holliger, H.Lachenmann, K.Goeyvaerts, K.Huber, R. Groslot and K.Defoort. One of his main inspiration sources is Luigi Nono, who stood at the centre of his doctorate in the Arts 'Teatro dell'Ascolto' (2011).

He regularly performs in prestigious venues all over Europe and Asia. Apart from the 'ritual recitals' mentioned above he realized several complete cycles such as all Beethoven Sonatas, all works from the 2nd Viennese School, all Debussy, all Bartok, all Brahms (piano solo and chamber music with piano). As a chambermusician he worked with numerous soloists and ensembles - with Inge Spinette he forms the piano duo YinYang. He worked with conductors such as D.Angus, S.Asbury, S.Baudo, S.Blunier, A.Boreycko, S.Edwards, P.Eötvös, P.Herreweghe, H.Holliger, R.Groslot, G.Guerrero, O.Kamu, J.Latham-Koenig, J.Märkl, I.Meylemans, Y.Nézet-Séguin, K.Ono, J.Phillips, L.Pfaff, A.Rahbari, P.Rundl, E.Siebens, M.Soustrout, D.Stern, M.Tabachnik, A.Tamayo, L.Zagrosek and H.Zender with orchestras such as a.o. Brussels Philharmonic, Antwerp Symphony Orchestra, Orchestre National de Belgique, WDR Sinfonieorchester Köln, Berliner Symphoniker, Orchestre Symphonique de la Monnaie, Orchestre Philharmonique de Monte Carlo, Ensemble Modern, Prometheus Ensemble, Champ d'Action, Solisti del Vento, Ensemble Recherche, Symfonieorkest Vlaanderen, Orchestre Philharmonique de Liège, Tokyo Metropolitan Symphony Orchestra. Besides of that he has been an active collaborator with choreographers such as A.T. De Keersmaeker, Sen Hea Ha and V.Dunoyer.

He studied with A.Matthys (Brussels) and H.Leygraf (Berlin). As a pedagogue himself he conducted numerous masterclasses in a.o. Hamburg, Murcia, Szombathely, Budapest, London, Strasbourg, Montepulciano and Lisbon. He is currently Professor Piano in the Koninklijk Conservatorium Brussel.

JUAN PARRA CANCINO studied Composition at the Catholic University of Chile and Sonology at The Royal Conservatoire The Hague (NL), where he obtained his Masters degree with focus on composition and performance of electronic music. In 2014,

Juan obtained his PhD degree from Leiden University with his thesis "Multiple Paths: Towards a Performance practice in Computer Music".

His work in the field of live electronic music has made him recipient of numerous grants such as NFPK, Prins Bernhard Cultuurfonds and the International Music Council.

Founder of The Electronic Hammer, a Computer and Percussion trio and Wiregriot, (voice & electronics), he collaborates regularly with Ensemble KLANG (NL) and Hermes (BE), among many others. Since 2009 Parra is a fellow researcher at the Orpheus Institute (Ghent, BE), focused on performance practice in Computer Music.

Juan has recently been appointed as Regional Director for Europe of the International Computer Music Association (ICMA) for the period 2022-2026.

LISE BRUYNEEL, working in dialogue between visual arts and performing arts, studied cello (CRMB Brussels, UdK Berlin) and history of art (ULB Brussels, Roma III Rome). First cellist, then opera dramaturg and picture editor in the opera world (Staatsoper Berlin, Nationale Opera Amsterdam, and a few years at the Opéra de Paris with Gerard Mortier). She founded in 2009 la fabrique des regards, with the idea to reflect on sounds, movements and images in various ways and for diverse institutions, as image dramaturg and graphic designer, for editorial and communication projects (Opéra de Paris, Concertgebouw Brugge, Opera Ballet Vlaanderen, Opéra du Rhin, Festival 20-21 Leuven, Silbersee Amsterdam, Ruhrtriennale). She also created and curated unconventional visual art projects on street, as reaction to the outbreak of the pandemics in 2020 (EXI(S)T, Échappées belles, Biennale du Condroz, Brussels, Dance!)

Since 2013, Lise is experimenting as a classical VJ new paths between visual arts and music, through live mixing of videos during classical performances, with a personal style combining various kinds of visual elements in multiple layers. Projects around Babylon with Cindy Castillo (*À contre-courants*, Festival Musiq'3, Flagey, 2013 & Orgelpark Amsterdam, 2016), time perception with the Nederlands Kamerkoor (*De tijd staat stil*, Muziekgebouw aan 't IJ, Vredenburg, Schouwburg Groningen, Festival Wonderfeel etc., 2014), on the last words of Jesus and Socrates in music with Jan Michiels (*Laatste woorden*, Schouwburg Leuven, Festival 20-21, 2019). Ongoing tour with a piano program remembering Proust with Jan Michiels (*In search of lost time*, Singel and Concertgebouw 2022), upcoming tour on a transgender opera by Renske Vrolijk created by the Nederlands Kamerkoor, in collaboration with Smith (*#UNCUT*, Netherlands, 2022), forthcoming creation on Kurtág's *Kafka-Fragmente* (Leuven, 2022).

>>>>> see previous projects here: <https://vimeo.com/vjladym>

>>>>> archives <https://www.instagram.com/lafabriquedesregards>

TECHNICAL RIDER

1/ PIANO

GRAND PIANO (PREFERABLY STEINWAY D)

2/ SOUND

- QUADRAPHONIC SOUND SYSTEM (4 ACTIVE SPEAKERS AND, IDEALLY, SUBWOOFER 0:PASSIVE SPEAKERS AND POWER MIXER OF 4 INPUTS AND 4 OUTPUTS)
- ANALOG MIXER ONSTAGE OF AT LEAST 8 CHANNELS OF INPUT AND 4 OF OUTPUT (MACKIE 1402 OR SIMILAR)
- 1 MINIATURE CONDENSER MICROPHONE (DPA 4061 OR SIMILAR)

PROVIDED

- CABLES (6 XLR OF 10 M, 4 JACKS OF AT LEAST 5 M.)
- RCA TO JACK CABLES.
- STEREO MINIJACK TO 2XJACK CABLE (FOR LAPTOP TO MIXING DESK)
- 1 COMPUTER FOR LIVE ELECTRONICS AND SOUND PROJECTION

PROVIDED

- 1 AUDIO INTERFACE FOR LIVE ELECTRONICS AND SOUND PROJECTION **PROVIDED**
- MODULAR SYNTHESIZER FOR LIVE ELECTRONICS **PROVIDED**
- 2 X IPADS FOR LIVE ELECTRONICS **PROVIDED**
- POWER STRIP WITH AT LEAST 6 CONNECTIONS
- 2 TABLES OF ABOUT 1M X 1,5M
- 2 SMALL LAMPS (OR READING LIGHTS)
- BLACK THEATRE FABRIC TO COVER THE TABLES

ABOUT THE SOUND AMPLIFICATION

Normally, in concert, the dynamic range of the live electronics is balanced to the unamplified piano. The quadraphonic setup is placed around both audience and musicians, and therefore, no additional monitoring is required. In venues where the sound system renders this impractical, additional amplification for the piano, to be balanced from FoH by an in-house technician, as well as adequate monitoring for all musicians, should be taken into consideration.

3/ SET DESIGN

- SCREEN: THE PROJECTION IS ON OUR FLEXIBLE SET DESIGN/ SCREEN, WITH A DOUBLE AIM:
 - LINKING ON A VISUAL WAY THE PIANO, ELECTRONICS AND VIDEO
 - ALLOWING TO PLAY IN DIFFERENT KINDS OF HALLS
 - FLEXIBLE, CAN BE CURVED OR STRAIGHT ACCORDING TO LOCATIONS
- THE STRUCTURE IS IN WOOD AND FABRIC, EASY TO MOUNT, ADAPTABLE TO DIFFERENT SIZES OF CONCERT VENUES (HEIGHT: 3,2M, WIDTH: 7,5M, 5 MODULES OF 1,5 M X 3,2 M EACH)
- TRANSPORT AND MOUNTING OF THE SCREEN: NEEDS ONE MINIBUS FROM BRUSSELS WITH ONE DRIVER, ABOUT 2-3H MOUNTING FOR TWO TECHNICIANS

4/ VIDEO PROJECTION

- BEAMER (WE TRY TO WORK WITH THE EXISTING INSTALLATIONS), PLACED IN THE HALL, FRONT PROJECTION
- HDMI CABLES (AT LEAST 5 M, DEPENDING OF THE PLACEMENT OF THE BEAMER)
- 1 TABLE OF ABOUT 1M X 1,5M
- 1 SMALL LAMP (OR READING LIGHT)

TIMING

- TRANSPORT
- MOUNTING OF THE SET: BETWEEN 2 AND 3H
- VIDEO REHEARSAL: 1H
- MUSIC REHEARSAL: 1-2H
- UNMOUNTING: 1H
- TRANSPORT BACK

SET DESIGN

structure:



mounting:



concert situation in a straight shape:





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